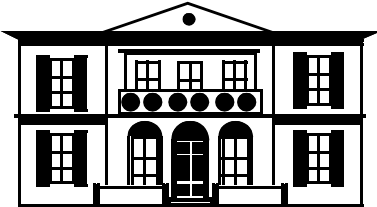


IN TOUCH

WITH OUR AMERICAN FRIENDS OF THE JEWISH MUSEUM OF HOHENEMS



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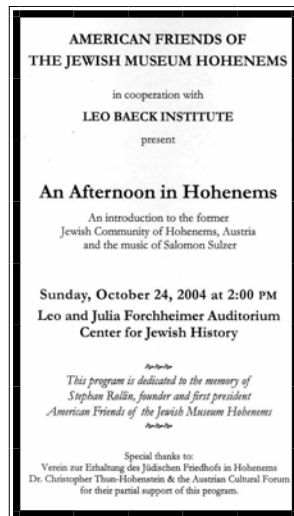
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NEW YORK EVENT

AN AFTERNOON IN HOHENEMS



The evening's program.

On Sunday, October 24 the American Friends, in cooperation with the Leo Baeck Institute, and with significant contributions from the Verein zur Erhaltung des Jüdischen Friedhofs in Hohenems, and the Austrian Cultural Forum, presented a program at the Leo Baeck Institute, welcoming Dr. Hanno Loewy, the Director of the Jewish Museum Hohenems, to New York.

The program honored the memory of our founding President, the late Stephan Rollin and celebrated the restora-

tion of the Hohenems synagogue, and the publication of a book setting forth its history, "...an illusion? The History and Presence of the Hohenems Synagogue." The book is in both German and English, and the American Friends contributed to the English translation.

Claude Rollin, our new President, opened the event with welcoming remarks and introduced his cousin, Dr. Robert Amler, who paid a heartfelt tribute to his uncle, Stephan

(Continued on page 4)

NEWS FROM THE MUSEUM

DR. HANNO LOEWY



MUSEUMCAFÉ – READING SOCIETY IN THE JEWISH MUSEUM (LESEGESELLSCHAFT IM JÜDISCHEN MUSEUM) In March 2005, we hope to open the new cafe of the Jewish Museum, named after the famous Hohenems Lesegeellschaft (Reading Society) of 1813.

Together with the newly established Hohenems Reading Society of 2004, the Mu-

seum will develop its foyer and cafe in the basement area of the Museum as a public meeting point, a space for discourse of general cultural interest in the region.

Changes in the public basement area of the Museum will allow us to improve our service and to create a nice cafe with a small Museum shop, that will sell not only books and CDs but also specialties like a Jewish wedding cake, that will be named after one of the most impressive exhibits of the Museum: the Yiddish love letter. In the future, we plan to add a small selection of fine Judaica.

We hope to welcome you soon, with fresh cappuccino and a nice variety of snacks.

THE DEVELOPMENT OF THE MUSEUM IN 2004 AND ITS FUTURE PROSPECTS The exhibits and events of the Museum in 2004 were enthusiastically welcomed by an increasing audience and received significant public attention. The number of visitors almost doubled in 2004 to 10,500, and the Museum's activities were well received in the local and international press, as demonstrated by extensive reports on the "Kantormania" program in the International Herald Tribune, the Jewish Forverts and the Jerusalem Post.

The Museum encouraged more private sponsorships for projects of the past year and is working to secure such

(Continued on page 2)

CANTORMANIA. FROM SALOMON SULZER TO THE JAZZ SINGER

OCTOBER 17, 2004—JANUARY
23, 2005

On the occasion of the Salomon Sulzer bicentennial, the Jewish Museum Hohenems is presenting an exhibition about the life and artistic careers of Jewish cantors, exploring tensions and productive relations between tradition and contemporary, individual expression, liturgy and art, rabbi and community, Jewishness and a Christian or secular environment.

Starting from the impact of Salomon Sulzer both on Jewish liturgy and his (not always Jewish) audiences, as well as on the historical development of reform Judaism in Europe and the U.S., and also on changes in musical style, the Museum has sought to confront different biographies, spanning from duty to dream, profession to individual determination. Cantors, who are the subject of this exhibition, include Lewandowskis from Berlin, Samuel Naumbourg from Paris, Gershon Sirota, Yossele Rosenblatt, the Jazz-Singer Al Jolson, the tenor from the Metropolitan Opera, Richard Tucker, the last cantor of Hohenems Harry Weil and Roman Cykowski of the Comedian Harmonists. Also the subject of this exhibition are David Buzaglo from Morocco and female Cantors of today. Salomon Sulzer made his way from the synagogue of Hohenems to the temple in Vienna, one of the centers of Jewish life and culture in 19th century Europe. He became a "star" of public life, both for Jews and Non-Jews alike. He made friends with Franz Schubert and impressed his audiences during the "Schubertiade". His appeal made even non-Jews visit the

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NEWS FROM THE MUSEUM

(Continued from page 1)

sponsorship for projects in the future. Important help for projects such as the Synagogue book, the Rosenthal Volume, number 2, and the development of the Museum's database were provided by both the *American Friends* and the *Förderverein*. Nevertheless, the Museum's well being depends mostly on public funding, generously supplied by the Municipality of Hohenems and the State of Vorarlberg. In response to discussions with the municipality and the state, regarding the budget, money was secured which will enable the Museum to hire a full time assistant to the Director. That assistant will be responsible mainly for project management, public relations, computer and media facilities, and securing other sponsors for the Museum's projects. We hope that the appointment of an assistant to the Director will help as we face the challenges of the future. Much of our future work will depend upon our ability to encourage more friends and sponsors to help us with our ambitious projects with their ideas, advice and funds.

PLANS FOR THE MUSEUM IN 2005

The Museum's program of 2005 will center around the subject of "Collectors, Objects and Obsessions". We will start with books and archives that embody both the history of Vorarlberg and Hohenems – and the role that Jewish life and culture played in that history.

In 2005, Aron Tänzer's book "Jews in Hohenems" will be 100 years old. The Museum will celebrate this "birthday" with a small exposition about Aron Tänzer and the Museum's archives. That exhibit opens on March 8, 2005, and will be followed on March 12,

2005 by a panel discussion at the annual meeting of the Alemannia Judaica Historical Association, that will, on this occasion, be held in Hohenems. Eva Grabherr and Monika Richarz (among others) will discuss aspects of Aron Tänzer's impact on Jewish Historiography.

Also opening on March 8, will be an exhibition, presenting the rich heritage of Hohenems printing in the 17th century, which began the same year that the Count invited the Jews to settle in Hohenems. Part of this history, recognized for the first time by Aron Tänzer and described in one of the first pages of his book, was the plan to develop Hohenems as a center of Hebrew printing, a vision that never came into being. This exhibition, organized by the Vorarlberg State Library, is the legacy of Erik Weltsch, who worked tirelessly for many years before he died in the summer of 2003 on this project at the Library. It was his wish to have this exhibition presented in the Jewish Museum Hohenems.

In May, the Museum will open its doors to perhaps less serious, but more human obsessions, with an exhibit about the world of things, the collecting of ritual objects and fetishes in everyday life, playing with kitsch and symbolic artifacts of all kinds. The exhibit is entitled Jewish Kitsch and other secret obsessions. Identity shopping, God in detail and the longing for the objects of happiness. The Museum will keep you posted about this quirky project.

In the fall of 2005, the Museum will again address a more serious subject - the tradition of antijewish stereotypes in the world of objects. an exhibition that will lead to

a critical examination of the impact of such popular images in contemporary conspiracy theories. The objects on display have been assembled by a Jewish collector in Belgium.

Evidence of the importance of the exhibitions of the Jewish Museum Hohenems includes their presentation in other Museums. "So einfach war das" ("That easy it was"), the exhibition about Jewish childhood in Austria, Switzerland and Germany after 1945, will be shown in Fürth and Vienna in 2005, and a part of the exhibition will be installed in the Jewish Museum of Berlin (the famous Libeskind building), as the final section of that Museum's permanent exhibition, representing the open questions about Jewish life in Europe today.

VISIT OF MEMBERS OF THE REICHENBACH FAMILY IN HOHENEMS

In the beginning of December 2004, as a result of a suggestion of Felix Jaffé, the Jewish Museum was visited by Peter Reichenbach, a descendant of both the Reichenbach and the Brettauer families of Hohenems. He came from Zurich together with his mother Edith. During their stay in Hohenems, that included a tour through the Jewish quarter and the Museum, we obtained a great deal of information about the genealogy of the Reichenbach family. That data will help us to expand our descendants' database, to include information as to the number of living descendants from these families, who today live not only in Switzerland, where many Reichenbachs and Brettauers moved in the 19th century, but also descendants now living in France, Great Britain, the U.S. and Australia. With

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THE TAENZERS ATTEND SULZER'S 200TH BIRTHDAY CELEBRATION IN HOHENEMS

URI TAENZER



Salomon Sulzer.

AFJMH secretary-treasurer Uri Taenzer and his wife, Cantor Marlena Taenzer, were among the many enthusiastic celebrants of Salomon Sulzer's 200th birthday in Hohenems in October. Also accompanying the Taenzers to Hohenems for the opening of the Kantormania Exhibition, was Cantor Naomi Hirsch of Philadelphia. Marlena and Naomi performed at the

"Kantormania" concert with Vienna's Oberkantor, Shmuel Barzilai, Zurich's chazan, Marcel Lang and Jalda Rebling of Berlin. Ms. Rebling is an actress, story-teller and also a cantor. Both the concert and the opening of the Kantormania Exhibition took place on October 17th. The overflow audience, many stood in the balcony and aisles, enjoyed performances of Salomon Sulzer's compositions as well as Yiddish, Israeli and American songs. The concert was held in the "Salomon Sulzer Saal" at the former Hohenems synagogue which was newly reconstructed and is now occupied by a school of music.

Our Six Unforgettable Days in Hohenems

Marlena and I, along with Cantor Naomi Hirsch, spent six memorable days (12-18 October) in Hohenems. The very warm reception which we

received, the dedication of the museum's director and staff we were privileged to observe, the acquaintances we renewed and those newly established, the events surrounding the opening of the Kantormania Exhibition and concert in the city's newest "Salomon Sulzer Saal," all of these and so many other wonderful experiences will warm our hearts for years to come.

JMH's tireless director, Dr. Hanno Loewy and his wife Astrid and teenage-daughter Paula, had just recently moved into their newly renovated Jewish-Quarter residence. By virtue of Astrid's extraordinary magic as a gourmet-chef, we and members of Kantormania Exhibition staff enjoyed wonderful festive dinners with Hanno, Astrid and Paula most evenings. We were particularly impressed by Hannes Sulzenbacher, the amazing Vienna Jewish Mu-

(Continued on page 5)

NOW ON CD!
CANTORMANIA,
THE WORLD OF
THE SYNAGOGUE
SONGS



In connection with the exhibition, Kantormania, the Museum has produced a wonderful audio CD, Kantormania, Die Welt des synagogalen Gesangs" [Cantormania, the World of the Synagogue Songs].

Eighteen short selections demonstrate the wide variety of cantorial music. Selections of music by Salomon Sulzer, Kurt Weill, and others are performed by a number of different cantors. Among them are Gerson Sirota, known as the "Jewish Caruso," who toured the world and sang at Carnegie Hall before he was killed in the Holocaust, Zewel Kwartin, who became cantor of a synagogue in Vienna in 1903, and had an illustrious synagogue and concert career in Europe, the United States and pre-World War II Palestine, and Shmuel Barzilai, the chief cantor today at the synagogue in Vienna, who performed both at the celebration in Hohenems on October 17, and in New York on October 24, Al Jolson, the son of an immigrant cantor, famous, inter alia, for his role in the first talking movie, "The Jazz Singer," and many others.

Some selections were recently recorded, but others are treasures from years, indeed, eras gone by. For example, a wonderful recording from the Berliner Jewish Reform Gemeinde dates from 1928-1930. Another selection is a Sephardic

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"...AN ILLUSION? THE HISTORY AND PRESENCE OF THE HOHENEMS SYNAGOGUE"

EDITED BY JOHANNES INAMA & DR. HANNO LOEWY



In 1770 the Jewish community of Hohenems felt secure

was altered and expanded and became among the most important synagogues be-

enough in that community to build a synagogue, so that they no longer needed to continue to worship in rented space and private homes. From 1860 to 1867 that synagogue

tween southern Germany and the Alps. However, by the early 20th century, residents left Hohenems for bigger cities such as Vienna and Trieste, and the Jewish community had contracted substantially. In "...an illusion? The History and Presence of the Hohenems Synagogue", published by the Jewish Museum Hohenems, photographs of the synagogue of long ago are included, as is the fate of the

(Continued on page 7)



RECENT EXHIBITIONS AND PROGRAMS:
A LONG TIME IN AUSTRIA: 40 YEARS OF WORK—MIGRATION

DR. HANNO LOEWY
JUNE 6—OCTOBER 3, 2004

This exhibition, which was a joint project by “okay.zusammenleben”- Project-coordination office for Immigration and Integration, and the Jewish Museum Hohenems, celebrated the recruitment-treaty between Austria and Turkey signed in 1964. A number of interesting programs were held at the Museum during the course of the exhibition.

A leading role in the project was played by Eva Grabherr, the founding Director of the Jewish Museum Hohenem, a culture-scientist and Judaist, and now running the project office “okay.zusammen leben” for Immigration and Integration in Vorarlberg.

At the opening, Kurt Greussing (Iranologist, political scientist and member of the Directors Board of the Association “Aktion Mitarbeit”) and Elizabet Hintner Caliskan (bilingual youth-social-worker and administrator of her private archive in the exhibition) spoke about questions of multiculturalism and society. The same day, the Croatian poet, Dragica Rajcic, who has been living in

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NEW YORK EVENT

(Continued from page 1)

Rollin, founding President of the American Friends of the Jewish Museum Hohenems.

Dr. Loewy utilizing a Powerpoint presentation and photographs described the history of the former Jewish community of Hohenems, its cultural and economic importance in Vorarlberg and beyond, as well as the story of the Synagogue and the role and planned programs of the Jewish Museum Hohenems today. These remarks were addressed to all of us, but obviously were of particular interest to the many attendees who are not members of the American Friends of the Jewish Museum Hohenems, and I will not attempt to summarize them for our membership in this Newsletter.

Ada and Reinhard Rinderer, the architects who prepared the restoration of the synagogue, explained the great effort involved in restoring what had been obliterated. A slide showed that the building, which had been converted to a firehouse after World War II, had a commemorative plaque dated 1955—as though there had never been a synagogue housed in the building. It was not until 1991, through the efforts of the Jewish Museum Hohenems, that a plaque was installed on the firehouse recording its prior existence as a synagogue. The Rinderers were determined that the construction give proper recognition and value to the history of the building and its use from 1772 to 1942. They also realized that in the absence of Jewish males in both Hohenems and Vorarlberg, a reconstructed synagogue would not be an appropriate use of the space from the perspective of the municipality of Hohenems. Instead, a proposal to use the building

as a school for education, culture and art was promoted. The Rinderers explained how they worked on reconciling the history of the building with its new use. The essential elements of the original floors, walls, windows and ceilings needed to be reinstated. The shape of the windows had to be reconstructed based on old pictures and line drawings from the 1870s. The religious trappings have not been restored—they can no longer be found. Other elements of the former building also were not restored—for instance the ceiling paintings. All of this sad history and joyous restoration is explained in greater depth, with photographs, in the book on the synagogue published by the Museum.

A musical program followed the remarks. That program included music by Salomon Sulzer, the native son of Hohenems, who after serving

as cantor at the synagogue in Hohenems, served as chief cantor in Vienna, and composed both liturgical and secular music. The music by Salomon Sulzer was performed by Marlena Taenzer, who has served as cantor of Temple Hillel of Carmel in New Jersey for 18 years, and Naomi Hirsch, a cantor who has served congregations in New Jersey, New York and Maryland. Also performed were Yiddish Folk and Theater Songs. Other performers were Shmuel Barzilai, presently the Chief Cantor of the Jewish Community of Vienna, and Daniel Singer, a student at Hebrew Union College, who, in the last minute, graciously agreed to participate, when Richard A. Shapp, a baritone who had rehearsed with the others could not attend because of his wife’s critical, and, unfortunately, final illness. A complete listing of the music performed is below. ❖

Accompanist	Joseph Myerov
Marlena Taenzer	
1) Uvashofor Godol--Salomon Sulzer, Arr. Joseph Myerov	
2) Medley of Yiddish Folk and Theater Songs:	
a) Rozhinkes Mit Mandlen--Avraham Goldfaden	
b) ha Shtil (Makht Nisht Keyn Gerider)--Pinchas Jassinowsky	
c) Shein Vi Di Levone--Joseph Rumshinsky	
d) Ikh Hob Dikh Tzufil Lieb--Alexander Olshanetsky	
Shmuel Barzilai	
1) Kaddisch (For High Holy Day Musaf)--Salomon Sulzer	
2) Habet Mishamayim--Gozinsky	
3) Avinu Shebashamayim--Sol Zim	
Naomi Hirsch	
1) Vay'hi Bin'soa Ho'Oron--Salomon Sulzer	
2) Adonai Adoneinu (Psalm 8)--Salomon Sulzer	
Daniel Singer	
1) Cuando El Rey Nimrod--Traditional Sephardic	
2) Los Bilbilicos--Traditional Sephardic (Joined by Marlena Taenzer, Shmuel Barzilai and Naomi Hirsch)	
ENCORE: Am Yisrael Chai--Shlomo Carlebach	

TAENZERS ATTEND SULZER'S 200TH BIRTHDAY

(Continued from page 3)
seum Curator who planned the Kantormania exhibition. It features memorabilia of Sulzer and also showcases containing items related to other famous cantors. We also enjoyed listening to recorded performances by many of these cantors.

A special highlight of our visit was Shabbat dinner at the home of architects Ada and Reinhard Rinderer in Dornbirn. Ada and Reinhard are the architects who designed and supervised the transformation of the former synagogue from a fire station to the magnificent structure housing the Salomon Sulzer concert hall and the music school. Ada was born in Israel and Reinhard grew up in Frankfurt. Their daughters (who speak Hebrew as well as German), Maya, age 8 and Noa, age 5, delighted everyone with their musical and artistic talents. Ada (who is also a very talented artist), treated us to a most wonderful feast. An impromptu evening of singing and dancing with the children concluded with a tour of their amazing home which was designed and built by the Rinderers.

The opening of the Kantormania Exhibition in the after-

noon on October 17th followed a special reception at the museum for sponsors and friends whose financial contributions helped make the exhibition possible. Here we had a chance to meet some of the local business and professional folks and discuss the importance of the JMH to the life of the community, the Vorarlberg region and beyond.

The dedication of the exhibition was attended by a huge crowd which filled the museum's third floor well beyond its capacity. Many, including museum champion and good friend, Felix Jaffe, came from great distances to attend the evening's Kantormania concert. Cantor Jalda Rebling sang the opening prayer. Hanno and Hannes explained the significance and themes of the exhibition. Salomon Sulzer's great, great, grandson, Roberto Woynar, gave a moving description of his illustrious ancestor and the family's subsequent history. Vienna's Oberkantor, Shmuel Barzilai, concluded the program by singing of "Shehecheyanu."

We were overwhelmed by the outpouring of public appreciation and resounding applause which permeated Sun-

day evening's cantorial concert in the beautiful Salomon Sulzer Saal. This was the first major event held in the refurbished former synagogue. It was obvious to all that the Rinderer's hard work and attention to detail was rewarded by the functionality of the building, by its attractive historic and yet modern features and, perhaps best of all, by its superb acoustical characteristics. The concert included compositions by Sulzer but was not restricted to Sulzer's music. There were Yiddish, Israeli, Ladino songs and compositions by contemporary American composers, all performed by Cantors Jalda Rebling, Marcel Lang, Shmuel Barzilai, Naomi Hirsch and my wife, Marlena Taenzer. The culmination of this concert was Sulzer's "Ma Tovu" sung by Cantor Barzilai with the Gesangsverein Nibelungenhort Hohenems.

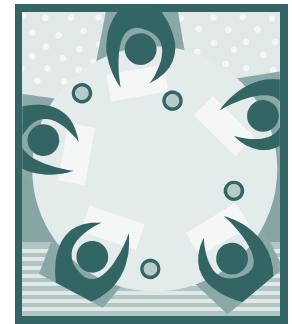
This, my third visit to Hohenems, reinforced and established so many wonderful friendships. Marlena and I are so very grateful to everyone associated with the JMH, to the community and to recently elected Mayor Richard Amann, for the genuine warmth and kindness extended during our stay in Hohenems. ❖

NEWS FROM THE MUSEUM

(Continued from page 2)
this new information about these descendants, we anticipate contacting more members of the Reichenbach and Brettauer families and hope to foster their interest in their Hohenems' roots and the Museum today.

Peter Reichenbach donated to the Museum a beautiful oil painting, showing Hohenems from the south around 1900. He had obtained this marvelous piece of art from Erica Heimann-Brettauer. Many descendants who came to Hohenems for the 1998 Reunion remember Erica Heimann-Brettauer, who unfortunately has since died.

This painting will hang in the new cafe of the Museum when it opens its doors next March and become a permanent and vivid reminder of times past.



THE ACADEMIC BOARD MEETING IN NOVEMBER On November 29, 2004, the Academic Board of the Museum met for the fourth time. Major issues discussed included the program of the Museum for the next two years and conceptual work on the renovation of the permanent exhibition that the Museum staff wants to undertake over the course of the next three years. ❖

CANTORMANIA

(Continued from page 2)
temple, in order to listen to his voice.

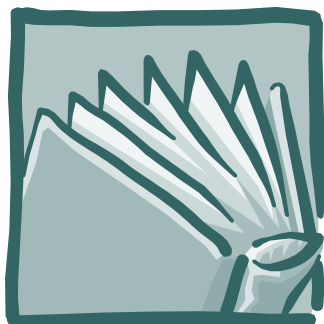
On October 17, as another article in this Newsletter reports, the Jewish Museum celebrated Salomon Sulzer with an international cantor's concert in the new Salomon Sulzer auditorium in the restored synagogue building.

More concerts and film screenings, accompanying the exhibition, followed at different locations.

The Kantormania exhibition was curated by Hannes Sulzenbacher, a free lance curator, his assistant, Christian Kloesch, did some research for it, The Museum's Director, Hanno Loewy, collaborated

on the concept, Helmut Schlatter who has worked at the Museum since 1996 developed the educational program, Eva-Maria Hesche, who has worked at the museum since 1997, helped with the archival, and Stecher ID (the design studio in nearby Goetiz) developed the design. ❖

OWN A PIECE OF HISTORY



The book "...an illusion? The History and Presence of the Hohenems Synagogue." is available at a cost of \$45. Wonderfully illustrated and filled with fascinating essays, we think you will want to have it in your library.

An order form is included in this newsletter.

Also, be sure to read the comprehensive article describing the book found on page 3 of *In Touch*. ❖

NOW ON CD!

(Continued from page 3) song recorded in Jerusalem on January 18, 1912. Another, by the chorus of the Queen Elisabeth Temple in Vienna, was recorded in approximately March 1907.

The CD is available through the Jewish Museum Hohenems for 20 Euros, including shipping. You can order it by contacting the Museum by email — office@jm-hohenems.at, or by regular mail at Villa Heimann-Rosenthal Schweizer Strasse 5, A-6845 Hohenems. Credit cards are accepted. ❖

“KANTORMANIA” IN AUSTRIA

RUTH ELLEN GRUBER*

ARTS & CULTURE

'Kantormania' highlights cantors who had impact on the secular world.

HOHENEMS, Austria, Nov. 15 (JTA) – In October 1944, a rabbi in Brooklyn turned to the Jewish Theological Seminary [JTS] for advice on an unusual problem. His cantor had received an offer to star in the Metropolitan Opera. Was there anything in Jewish law that would prevent this? Would it be contrary to Jewish tradition? Would the cantor be able to hold down both jobs?

The reply from the JTS was Solomonic.

There was no actual prohibition for a cantor to perform on the opera stage, so there were no real obstacles. But the move shouldn't be encouraged or sanctioned, either. If the cantor did take the offer from the Met, though, he must be "even more meticulous" in observing Jewish law in his personal life. "He will undoubtedly be open to criticism and should be more careful than ever before," wrote Louis Finkelstein. It would, he added, be "intolerable" if he should violate the Sabbath.

The cantor in question was Richard Tucker, who went on to have an illustrious career at the Met before his death in 1975 – and at the same time remained a committed Jew.

Tucker's story is one of the fascinating tales presented in an exhibition called "Kantormania," now on at the Jewish Museum in Hohenems, a small town in the far western tip of Austria.

Jews once formed an impor-

tant minority here, but the community was destroyed in the Holocaust. Over the past 15 years, however, there has been a growing interest in local Jewish history.

The Jewish museum opened in 1991, and the old synagogue and other buildings in the former Jewish quarter are being restored.

"Kantormania" is part of a series of events marking the bicentennial of one of the town's most famous sons – the 19th-century cantor, Salomon Sulzer.

A plaque already marks the house near the synagogue where Sulzer was born. And a new billboard wishes him "Happy 200th Birthday" on behalf of the town government.

Born in 1804, Sulzer served for 63 years as the cantor of the main synagogue in Vienna. During his long career, he revolutionized the role and image of the cantor and, with his compositions and choir arrangements, left an impact on synagogue music that is still felt today.

"He was not only a cantor," said Jewish Museum director Hanno Loewy, the only Jew who lives in Hohenems today. He was a composer; he was a public figure; he was a teacher. He had his own school, and he led probably the best chorus in Vienna in the 19th century." Sulzer, said Loewy, was also the first cantor who appealed to a non-Jewish audience. He was celebrated by the top musicians of the day, many of whom came to the synagogue to hear him sing. What's more, Loewy added, Sulzer became the center of a personality cult to the point where people even copied

his famous long flowing hair-do.

"Kantormania" examines the development of cantors and cantorial style and music from the Sulzer's day to the present. It presents biographical material, memorabilia and recordings from a score of cantors. "Such an exhibition is naturally not only an exhibition about art and life but also about vanity and career and ambitions," Loewy said. "And if your ambition is to have the most beautiful voice in the world, to be able to be the connection between God and his people, you tend to exaggeration. These cantors always tried to overdo it a bit, so they were sometimes full of mannerisms, exaggerations, vanities – and this was part of their life."

Loewy described the exhibition as a "virtual cantorial show," and visitors are greeted by a cacophony of sound from film clips and audio tracks showcasing operatic voices and interviews. Headphones provide examples of cantorial singing dating back nearly 100 years.

"Kantormania" opened with a sold-out concert of real-life cantors including Shmuel Barzilai, the current chief cantor of the main synagogue in Vienna, and Naomi Hirsch from Philadelphia. Cantors presented in the exhibition included those renowned for their sacred singing as well as others, like Tucker, who crossed over and became stars in the secular world. They included several famed voices from the pre-World War II heyday of cantorial singing. One of them, Zavel Kwartin, competed with more than 60 other cantors to become can-

(Continued on page 7)

“...AN ILLUSION? THE HISTORY AND PRESENCE OF THE HOHENEMS SYNAGOGUE”

EDITED BY JOHANNES INAMA & DR. HANNO LOEWY

(Continued from page 3)

synagogue after the destruction of the remaining Jewish community in the Nazi era.

In this book, the Museum takes us on a journey of over 300 years using photographs, historical records, architectural plans, commentaries and artistic displays. Originally built as a house of worship, the synagogue became a neglected and abused building during World War II, a fire brigade station in 1955, an empty shell in 1991 and finally a revitalized and vibrant building dedicated as a music school to be used for education and culture. How the synagogue evolved and

morphed in these different guises is told in lively essays, both verbal and pictorial, in this 184 page book in both German and English. The AFJMH is proud to have contributed to the English translation.

Beginning with a description of the traditional arrangement of synagogues and a general description of the divine service, Ada and Reinhard Rinderer, the architects of the restored structure, write about the appearance and construction of the synagogue in the 18th century, the modifications of the 19th century and the research and effort that went into restoring the

appearance of the synagogue in 2004. Thomas Albrich, a professor at the University of Innsbruck, uses documents from the Hohenems archives to describe how the municipality of Hohenems took over the synagogue and its contents after 1938, as well as the later purchase of the synagogue by the municipality from the Jewish community of Innsbruck in 1953. Robert Fessler, a photographer, takes us on a photographic tour of the firehouse.

The book details the discussions and efforts undertaken to determine an appropriate use for the building, after the
(Continued on page 8)

RECENT EXHIBITIONS AND PROGRAMS: A LONG TIME IN AUSTRIA: 40 YEARS OF WORK—MIGRATION

(Continued from page 4)

Zurich for the past 20 years, read her poetry about the experience of migration and the confrontation with a new language.

Another evening was devoted to a chat with Michael Guggenheimer of Zurich, a Swiss journalist and photographer who was born in 1946 in Israel and visited Hohenems in 1977 to write a report on the lost Jewish Heritage. At that time, he observed the presence of Turkish migration embedded in a landscape of forgetting. Thirty years later, he observed what has changed.

On another evening, Rudolf Zündel from Schwarzach appeared. A photographer, graphic artist and painter, Rudolf Zündel, who was chief-photographer for the newspaper “Vorarlberger Nachrichten” for many years, accompanied a group of “foreign workers” on their journey from Vorarlberg to Istanbul in 1977. The photographic project produced therefrom was first shown in 1982 under the title “Als Tschusch unter Gastarbeitern” in the chaplain’s house in Dornbirn. It was then bought by the “Rupertinum” in Salzburg and subsequently published in the “Camera Austria” (see magazine 9/83).

Another evening hosted August Fleisch and Arno Gisinger, who 15 years ago created “Between the Chairs,” a touring exhibition which depicted the situation of migrants working in Vorarlberg. Their discussion focused on the project from the present day point of view ❖

“KANTORMANIA” IN AUSTRIA

(Continued from page 6)

tor of a synagogue in Vienna in 1903. He went on to have an illustrious synagogue and concert career in Europe, the United States and pre-World War II Palestine.

Another, the great Gershon Sirota, was known as the “Jewish Caruso,” after the famed tenor, Enrico Caruso. He toured the world and sang in New York’s Carnegie Hall before he – like several other cantors in the exhibition – was killed in the Holocaust.

The exhibit provides sometimes poignant insight on the conflicts and rivalries cantors experienced with their families, with other cantors, with their communities and sometimes with society at large.

A major section focuses on the American singer Al Jolson, who was the embodiment of the painful dilemmas some faced in reconciling religious

tradition with their own artistic ambitions. The Russian-born son of a cantor who immigrated to the United States, Jolson is famous for his role in the first talking movie, “The Jazz Singer,” which came out in 1927. The movie in fact is loosely based on Jolson’s own life, recounting the story of a young man who breaks with his religious family to make a singing career on stage. Only at the end of the film does he achieve reconciliation when he returns again to the synagogue to chant Kol Nidre for his dying father, before finally going back to Broadway.

Salomon Sulzer died in 1890, and, as the exhibition shows, half a century later the devastation of the Holocaust ended the golden years of cantorial singing in much of Europe.

“Kantormania,” however, also demonstrates how Sulzer’s pioneering work in composing new prayer melodies, arrang-

ing them for choirs and cultivating a glorious, solo cantorial voice lives on in contemporary cantorial tradition.

Though there are some stand-out cantors in Europe, said Loewy, Sulzer’s impact today is particularly felt in America. It is in America, he said, that the active Reform and Conservative streams of Judaism carry on the European reform tradition that Sulzer championed.

“In Europe after the Shoah,” he said, “this whole Reform tradition almost vanished.” ❖

**author of: Virtually Jewish: Reinventing Jewish Culture in Europe, University of California Press.*

Reprinted with gratitude to the JTA. This article has also been published in the Jewish Standard of November 19, 2004.

“...AN ILLUSION?”

(Continued from page 7)

fire brigade moved elsewhere. Suggestions ranged from reconstruction as a synagogue to installation of an Islamic mosque, from use as a public library to creation of a cultural center. The Museum organized a series of projects installed within and around the vacant building to demonstrate different uses that could be made of the space. Thus, the book illustrates the project called TimeOut, in which a series of artistic works and a film week utilized the space. Projects created by local and international artists, Arno Gisinger, Michel Verjux, Naomi Tereza Salmon and Victorine Muller, are richly illustrated in the book, and include comments by the creative artists explaining what they were trying to accomplish in their displays.

The final piece in the book, a lecture given in March 2004, by Bernhard Purin brings us to the present. Purin, project coordinator for the Jewish Museum Hohenems in 1990 and 1991 and presently founding director of the Jewish Museum Munich, describes the importance of Salomon Sulzer by “Googling Sulzer.” He recounts Sulzer’s role in the 19th century and the present status of Hohenems’ great cantor, using the internet search engine Google.

The Kantormania program described elsewhere in this newsletter is a natural result of the cultural revival of Hohenems former synagogue. In its resurrected form as a music school and cultural center in the old Jewish quarter of Hohenems, the synagogue has resumed its place in the life of the municipality. This book, in words and pictures, shows that it is no longer an illusion, but a reality. ❖

EXCERPT (HOHENEMS) FROM A FAMILY HISTORY PROJECT

GEORGE ARNSTEIN

At first they [the original Hohenems families] lived in various places in Hohenems county (the larger jurisdiction under the counts of H.) before they formed an urban community in 1640. Here is how Purin, now head of the Jewish Museum Munich describes matters¹:

“Count Kaspar von Hohenems decided in 1617 to develop trade in his territory ... through the settlement of Jews. This should be seen as part of his larger expansion plans to establish a buffer state between Austria and the [Swiss] Confederation... Despite a relatively generous letter of protection and the good offices of the Jews of Langenargen and Rheineck [Lake Constance] with whom the Count maintained commercial relations, there was at first no influx of willing Jews. Only in 1632 is there documentation for David, Mayerle, Joseph and Marx as settled in Hohenems; and the presence of a schoolmaster and “Mohel Juda Jew” in 1633 point to some community life. In 1640 there is mention of Rabbi Herz Abraham and in 1642 a synagogue is mentioned for the first time. By 1642 a head of a Jewish community can be cited; it is Josle Levi, born in 1610.

...Josle Levi ... may well originate in one of the Jewish villages in the County of Burgau in southern Germany. In Hohenems he lived in a house near the sulphur bath right next to the Jewish cemetery. He was successful as a trader and was, at least at first, a favorite of the Counts of Hohenems who appointed him head of the Jewish community.”

Names. Cited here because they suggest geographic origin.

Rather typical is an enumeration of settlers² in Hohenems in 1617, as given by Taenzer, *Die Geschichte der Juden in Hohenems*, p.15:

1. Jakob jud from Pfersche [Pfersee]
- 2.3. Josef and Moyses, brothers, Jakobens sons from Pferssee [today part of Augsburg]
- 4.5. Isak Dillkomm and his son Aaron from Immenstadt [west of Hohenems].
- 6.7. Esaias and his brother David from Binswang[en] [NW of Burgau]
8. Schevle, son of Lazarus from Binswangen.
9. David Natis from Stockach [west end of Lake Constance], and a bit later, four others from the Count of Burgau's domain.

Comment: The regional rabbi was the one in Burgau (city or county, I don't recall). Purin also published his Tübingen thesis (MA) on the Jews of Sulz, expelled from Hohenems, some of whom returned when the expulsion was rescinded.³ ❖

1 Purin, "Die Levi-Sulzer. Geschichte einer juedischen Familie in Vorarlberg" in Salomon Sulzer - Kantor, Komponist, Reformier. p. 22 ff.

2 Additional research by Purin suggests that initial settlement was in the Hohenems county, only later in the town.

3 Bernhard Purin Die Juden von Sulz; eine juedische Landgemeinde in Vorarlberg 1676-1744. Bregenz: Vorarlberger Autoren-Gesellschaft, 1971.



The seal of Josle Levi.

BILLES REPORT



Dear Members of the AFJMH,

Just got back from our trip to Austria. Two days ago we visited the Museum and cemetery in Hohenems. Unfortunately Hanno Loewy was on vacation, but the staff was extremely kind and showed us around. We met Patrick and Eva, two summer-time interns who are students at the University of Innsbruck. They took us on a heart-warming tour of the new synagogue ,re-converted from the fire station that the Nazis had made out of the original synagogue. The strikingly modern building and reception area building as yet are lacking seating and final touches, but they will be true symbols and reminders of the sad past, with hope for the future. The students proudly pointed out the mezuzah already installed on the entry door, as well as evidence of a mezuzah that had been removed from the door of an adjoining apartment building. The Jewish Museum and cemetery are prominently displayed on street signs all over the area. One very prominent billboard in the center of town is devoted to the famous Hohenems cantor Salomon Sulzer, congratulating him on his 200th birthday this year.

We then drove ourselves to the attractive hillside cemetery which is well maintained and fills one with melancholy for times gone by. As you know, many of the graves are 100 to 200 -plus years old and the inscriptions on many of the stones are illegible due to overgrown moss and the ravages of time. But Patrick encouraged us to look for two recent graves, one of them the Bollag grave . We found them and left stones on them. By the way ,at the entrance of the cemetery there is a bowl of nicely polished stones for the taking. Very few of the graves had floral maintenance.

While driving from Vienna to Salzburg and Bad Hofgastein we stopped at some other old and sadly neglected cemeteries in Tulln, Neulengbach and Felixdorf, all quite close to Vienna. The Zentralfriedhof in Vienna was rather overgrown this year, but the Salzburg cemetery appeared in good condition. We were glad to be able to visit these historic reminders of our past.

In a lighter vein, if you recall Karl Mai's books, in Woellersdorf near Wiener Neustadt there is a replica of a typical Wild West town called No Name City or Westernstadt, replete with saloons, Western-style stores and paraphernalia, along with Indian tepees and totem poles. They also stage stunt riding shows and a parade of stage coaches,horses and bison. Crazy but fun. It's another example of US influence, but more beloved than Bush, who is universally despised. However, Clinton's translated book is a best seller all over Europe, from major bookstores in Vienna to small stores in the provinces.

Before closing I would like to mention that in the heart of Innsbruck there is an imposing 20-foot high Mahmal for the Jews murdered and driven out around Kristallnacht. The inscription is most poignant. I have obtained a write-up of the history of the memorial through the Innsbruck city archives.

Eric Billes

Hohenems Jewish Cemetery



The Innsbruck Memorial

WALTER MINTZ

BORN VIENNA FEB. 23, 1929

DIED NEW YORK NOV. 16, 2004

Walter Mintz, a good friend of the Jewish Museum Hohenems, and the American Friends of the Jewish Museum Hohenems, passed away on November 16, 2004 after a long illness.

Walter Mintz was a descendant of Abraham Veit Levi, who moved to Hohenems from Sulz early in the 18th century, as one of the first Jews invited to reside there, and a descendant of Joseph Rosenthal, one of the Gebrüder Rosenthal, and his wife Clara Lowenberg. He was born in Vienna in 1929, and began his schooling there. However, in 1938, the day after the Anschluss, Walter left Austria with his parents Ilse Schüller Mintz and Maximilian Mintz, and his sister Gabriele (now Marjorie Perloff). In May 1938, they emigrated to the United States. He attended public schools in the Bronx, did his undergraduate work at Reed College and studied economics in graduate school at Columbia. He moved quickly to

a position as Associate Editor at Barron's, then became Director of Research and ultimately, Executive Vice President of the Investment Division of Shearson Hammill. Finally, in 1970, he co-founded the legendary hedge fund Cumberland Associates. Through the years, and until very recently, he gave much time and energy to numerous philanthropic efforts, many related to education. He was a Trustee of Reed College for 33 years, serving as Chairman from 1998 to 2002. He served on the Board of the Citizen's Union Foundation from 1985 to 1993. He was an early supporter and Vice Chairman of The Manhattan Institute. He remained as a Trustee of that organization from 1990 to 2003.

The obituary from his associates at Cumberland Associates stated: "His professional accomplishment, his wisdom and friendship serve as an inspiration to us all." The Citizens Union foundation mourned the loss of a

"humane, effective and committed leader." The trustees of the Manhattan Institute, after describing his contributions to public school reform and other work of that Institute, pointed out that "Beyond that he was a gentleman and a good friend." Alan Abelson, writing in Barrons on his passing, described him as "near a contemporary replica of a Renaissance man... incredibly well informed...over politics, history, wealth, poverty and the state of just about everything". He was a man with "a wonderful, subtle wit and a ready, sly sense of humor," and was "possessed of an instinctive and unyielding integrity".

Walter is survived by Sandra, his wife of 33 years, and his sister Marjorie Perloff. We at the AFJMH are proud that Walter Mintz was a Hohenemser, and treasure our connections with him. We are certain that his ancestors would have been proud that Walter Mintz was one of their descendants.



FURTHER THANKS

to those who made contributions in memory of Stephan Rollin

Claire Rollin Adair Family
William & Patricia Bennett
Barak I
Curtis Chaka
Anthony & Mary Chigounis
Michael & Susan Cornaglia
Sybil Ehrlich
Alan & Gloria Frank
Robert Galanter
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Allegiance Bank of North America
FedEx Trade Networks
Hybrid-Tek, Inc.
Micro Lambda, LLC
Verein zu Erhaltung des
Judischen Friedhofs in
Hohenems

And Nina Follman, who contributed 10% of her Bat Mitzvah gifts in Honor and Memory of her grandfather, Stephan Rollin

Also, a special thanks to Sheila Piccone. We've received many favorable comments about the new format of *In Touch*. Sheila is our designer and has laid out our recent issues. Without her, our editor does not know how she would manage.

THE MUSEUM'S WEB SITE



The Museum has substantially revised its web page,

and a great deal of material is now included in English. We, the American Friends, contributed to this effort. Take a look.
<http://www.jm-hohenems.at/index.php?id=1&lang=1>

And please join a Forum. There is a forum for Friends, another for Descendants, and a third for

members of the Museum. Registration is required. Once you enter one Forum, you can participate in the other forums without logging in again. Do participate in the forum. We will all have a more meaningful experience if we participate with them. ❖

IN TOUCH

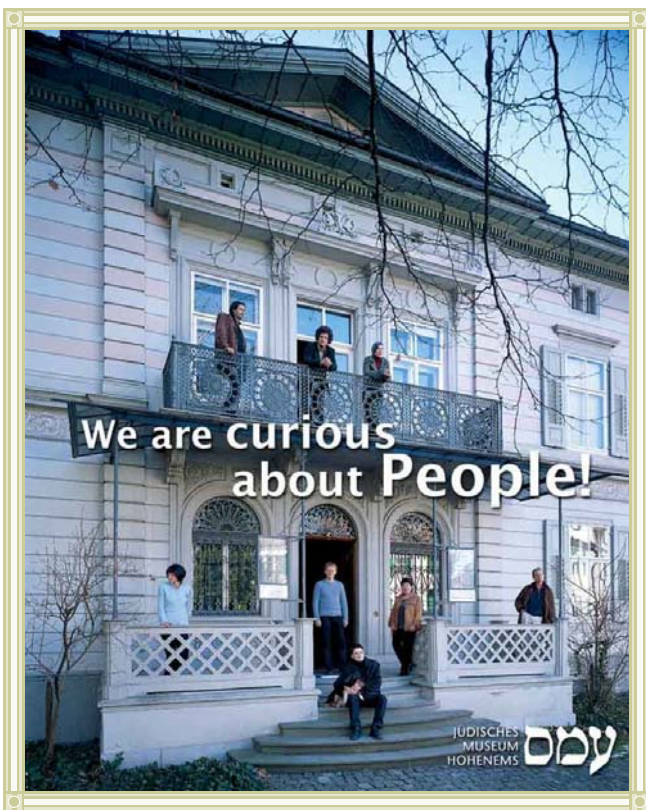
JANUARY 2005



We're on the Web!

<http://www.jm-hohenems.at>

The Jewish Museum of Hohenems, as a regional museum, remembers the rural Jewish community of Hohenems and its various contributions to the development of Vorarlberg and the surrounding regions. It confronts contemporary questions of Jewish life and culture in



Europe, the diaspora and Israel - questions of the future of Europe between migration and tradition. The museum also deals with the end of the community of Hohenems, the regional Nazi history, the expulsion or deportation of the last members of the community, anti-Semitism and the Holocaust. Along with these fragmented lines of regional and global history, it is also devoted to the people and their histories and maintains a relationship to the descendants of Jewish families in Hohenems around the world.

The permanent exhibition in the Heimann-Rosenthal Villa, which was built in 1864, documents the history of the Jewish community in Hohenems which existed for over three centuries until its destruction during the era of the Nazi regime. The museum offers annually changing exhibitions and an extensive programme of events. ❖

JOIN US . . .

BECOME A MEMBER AND LET'S KEEP *IN TOUCH!*



During the meeting of the descendants of Jewish families from Hohenems in 1998, the idea to found the American Friends of the Jewish Museum Hohenems, Inc. emerged. The association unites the numerous descendants living in America and supports the Jewish Museum

of Hohenems in various ways. Annual dues are \$25. We hope to count on you to join today. Dues can be sent to:

PO Box 237
Moorestown, NJ 08057-0237

Any additional contribution you could make would be very

much appreciated and thus enable the American Friends to continue to make important contributions to the Museum at Hohenems as well as to other endeavors designed to contribute to knowledge of the Hohenems Jewish Community as it was when our ancestors lived there. ❖